

**TEN BUCKET SHOPS PULLED.**  
**A PROCESSION OF 25 PRISONERS TO**  
**POLICE HEADQUARTERS.**

Arrested as Common Gamblers—Stock Exchange Men have been Betting with them by Proxy to Get Evidence to Send them Up.

Inspector Byrnes and a score of his eighteen-carat detectives swooped down on the bucket shops around the Stock Exchange yesterday, and as a result there was much more excitement and dismay in them than usual only this time it was among the bucket-shop

De Lancey Nicoll, who says he is employed by brokers of the Stock Exchange to stamp on the bucket shops, dropped in on Inspector Byrnes at 9 o'clock, and turned over to him a lot of warrants, which were parceled out among the detectives. Most of them were down to Wall street and New street for their prey, but the bucket shop at 8 West Twenty-eighth street was not neglected. All the ar-

ments were made at pretty nearly the same moment at 11 1/2 A. M.

John McGonor and Rudolph Arrington, Moore Minzseheimer and Eugene Lifschild left at 51 New street; McNaught and Creed took George S. Hart, Nathan Hart, and P. J. Boyer of 40 Broadway; O'Brien, Titus, and Rogers of 111 Broadway; and John F. Ellis of 111 John Park. John M. Lee, and Simon H. F. took 42 Broadway; McCarthy, Crowley, and Harcourt Fred H. McDonald, R. E. Skidmore, and A. P. Swan at 89 New street; McGuire and Shendun got Lou A. and Louis A. Roberts of 101 West Street on at 56 New street; Stanley and Kelly collared Stephen Sprague, Andrew K. Hammond, and Otto A. Ferkel at 41 Broadway; Lanthorn and Kueh took in Glen

A. Lunn and J. C. Williams, two of New York's best detectives, Slawson, William Hughes and Arthur Coleman at 8 West Twenty-eighth street. Other detectives took Morris Weinberg and William Buckman of 33 New street, also Maurice L. B. Stern and William J. O'Connell of 35 New street, all failed here to capture the proprietor, F. D. Crittenden.

All the prisoners were at Police Headquarters in New York, and on account of the hot holiday season, and the fact that the business in the police department was slow, the prisoners were not taken away in cells until some kind of a crowd had gathered. The crowd of friends hunted up Police Justice O'Reilly, who came around and spent two hours taking

Walter C. Ellis, John Parks, John M. Leary, John H. Fisher, and J. C. Tallman, whose names did not turn up until night. All the prisoners will be at Jefferson Market this morning, and the judge will allow them to make their arguments. If the evidence he has got against them, if they insist upon hearing it.

Mr. Nicoll said last evening that when the stock brokers retained him he started in to get a list of the names of the brokers. He found that the brokers' clerks were employed at the expense of his clients to gamble in the bucket shops, and they tell what they did in affidavit drawn up by him. Besides this he said, he has evidence against them.

Inspector Byrnes said that among the complete list of stock-brokers who had been placed on the list of graduates of Princeton College was a man named John J. Gorman, who had lost \$60,000 in three months, and was anxious to give his experience. Another gentleman, who has lost \$40,000, the inspector says, will help all he can.

**AMUSEMENTS.**

**Mme. Gerster at Steinway Hall.**

Mme. Gerster's performances in Signor Campanini's concerts at Steinway Hall yesterday afternoon and Friday evening, although not announced with any greater éclat than those of the lady's associates, were nevertheless

less awaited with special interest by music lovers in general and the songstress's friends in particular. It was hard to realize that the young and gifted a vocalist as this artist had quite outlived her usefulness, and not a few of her warmest admirers were prepared to believe that the unfavorable impression diffused by her first appearance this season was mainly the outcome of untoward circumstances. The

entertainments in which she took part Friday and Saturday, if they did not disprove the assertion that Mme. Gerster's voice had undergone a decided change, refuted many rumors to the effect that her singing was the reverse of a pleasure, and that her career as a prima donna was at an end. That the Hungarian soprano still has power to delight an audience was apparent on both occasions in the applause that followed her efforts. These different

between plaudits implying sympathy and plaudits expressing gratification, and when a thousand or more persons recall a performer to the platform three or four times after each of his or her numbers the demonstrations mean more than comparison or encouragement. On Friday evening and in yesterday's matinee, Mine. Gerster sang "Qui la voce," "Sulla Puri-tani," a duet from "Lucia" ("Sulla timba" with Sig. Campanian, and "Me Mine") and "L'aria del re." The singing was

mazurka, and everything had to be repeated or supplemented by an encore piece, such as "laughin' song" (which was one of the soprano's simplest achievements), Taubert's "F. Marznacht," and so on. As to Mme. Gerster's popular success Friday and yesterday there was no doubt whatever. It remains to be said that the songstress's vocal condition showed a marked improvement since her temporary retirement in November last. The timbre of her voice has lost, as to many of its tones, the

crystalline purity that once distinguished it and in the management of her breath—and breath, be it remembered, is the flesh and blood—so to speak, of song—there were traces of weakness. At the same time, as mentioned, the change for the better was clear: the vocalist's intonation, except in the mazarka on Friday, was correct, and her execution facile, if to the practiced ear, a trifle wary. Mme. Gerster may or may not return to us in the future with her ancient brilliancy of tone and bird-like carol, but even now, at the out-

set, seemingly of a period of amendment, she retains abundant ability to please, over her associates in the two concertos under notice the auditors waxed a little cantabile as over Mme. Gerold's Signor Cantabile, while in the episode in voice both Friday and yesterday was the hero of two distinct ovations; Mme. Seidl's pieces were all redemanded, and similar honors were lavished upon each of the remaining artists of the company, which includes Signora Galassi, Nan-

There is still a public for Italian music in New York, it would appear, for Steinway Hall was crowded in defiance of the weather.

**Philharmonic Concert.**

At the fourth Philharmonic rehearsal and concert the selections for orchestra were an overture by Waldemar Bargiel, Bach's concerto

for string orchestra, and Beethoven's Eroica Symphony. The overture was interesting, not so much from its great intrinsic merit or its gifted thought, as from the fact that the composer, Bargiel, is a musician of weight and respectability in Germany, a celebrated teacher of theory, and that this is one of his most pretentious efforts. In reality there is

no inspiration in this "Prometheus" overture, and only such skill as a clever contrapuntist might be expected to possess. But if there is not the largest amount of beauty in some of the works set before us from time to time in our concerts, we must at least be willing to listen to them as examples of what can be done by worthy laborers for music, those who serve

in lowly places and fill the humbler niches of Music's temple.

Each's beautiful concerto spread its healthy, happy atmosphere over the whole programme, infusing life and vitality into every listener. Bach's influence in music is all on the side of morality, justice, and truth, and its persuasion is so strong that those who hear it cannot possibly during the time of listening allow a false or foolish sentiment, desire, or imagination to enter their minds.

ture to say that a musician whose musical education is entirely from childhood up, so concerned with the study of Bach, could not be an individual of force of character and integrity, so potentially does the splendid elevated mind of the great master shine forth in simple majesty through his works to us.

The playing of the concerto seemed rough in many places, but it was given with much spirit. The symphony, on the contrary, was somewhat

At the next concert a symphony by Dvorak will be played, also Schumann's Manfred over-